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—Jan Christiaan Smuts



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JULY, 1943

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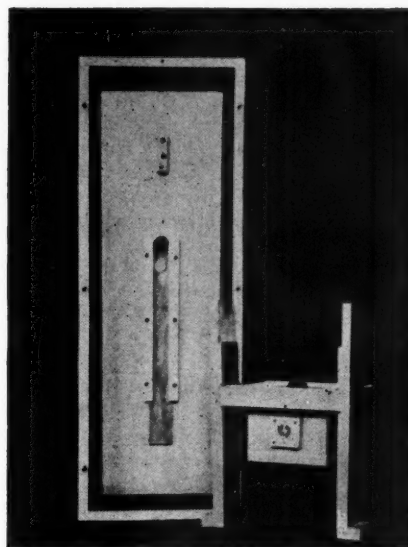
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Since the organ tremolo is of a constant speed its fluctuation of tone must be considered as a mixing device or as an aid to the shading of the quality of a stop.

The action of the tremolo is to produce a slight variation in wind pressure in the chest. This affects the color of some stops and aids in the mixing of others. These changes are part of the color palette.

It follows then that the tremolo is best used on color combinations—and that for short periods, otherwise its ability to effect a change in tone color is nullified. The passages where it is used should be of a singing character, for in rapid playing the pulse has no chance to show and the slight variations in pressure then show only as out of tune pitch. Like all seasonings—too little is preferable to an excess.

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## REPERTOIRE AND REVIEWS

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### General Service Music

\*AW3—Brahms, ar.W.Wild: "How lovely is Thy dwelling place," Ef, 12p. e. s-s-a. (Gray, 15¢). A timely version of an old favorite, for manless choirs.

A—Dr. Roland DIGGLE: "Lord's Prayer," G, 2p. u. e. (Pond, 10¢). A simple hymn-like setting that is sure to be useful to almost every choir; highly effective. "Sing unto the Lord," C, 4p. e. Isaiah text. Really a good setting of the text and a good anthem for any praise service, though the publisher has shortened the score so drastically that the worth of the anthem doesn't appear on the surface. A good anthem just the same. (Pond, 12¢).

\*AW3—Gaul, ar.Warhurst: "These are they," A, 7p. e. (Presser, 12¢). A fine number every congregation likes, for manless choirs. Good arrangement. "They that sow in tears," D, 8p. me. (Presser, 15¢). Everybody knows this one too, and it serves the same worthy purpose.

\*AO—Griffith J. Jones: "Hallelujah," 30p. d. (Ditson-Presser, 30¢). "A choral service for festival occasions with voice speaking choir," 45 minutes for performance. It begins with a simple hymn by R. Williams and ends with Handel's "Hallelujah Chorus." Choir and preacher both have their parts. The "voice speaking choir" chiefly recites several poems given in the score. Something unusual.

\*AJ2—Lawrence Keating: "Junior Choir Book," 75p. 40 pieces. (Presser, 60¢). An excellent collection of arrangements and some originals, some unison, some 2-part, all for children's choirs, about half for leisure hours, the other half for church. Maybe the children like to sing secular tunes; here are a lot of them, nicely arranged. But if the church is not a farce, let's not sing such things in the services but elsewhere. The collection would be useful in teaching youngsters to enjoy singing; certainly these lovely secular tunes would do that.

A—Will C. MACFARLANE: "O rest in the Lord," G, 7p. me. (Schirmer, 15¢). Psalm 37. Here's a comfortable, appealing, restful anthem, setting a soothing text for these troubled times. Both choirs and congregations will like it, and it will do them good. Not spectacular or forceful, but mild and heart-warming, though rising to a stirring climax in the middle; begins and ends quietly. Better get it.

A—Claude MEANS: "Every good gift is from above," D, 6p. me. (Galaxy, 15¢). Bible text. A good anthem on a text not too often set; music sane and healthy, with good texture; for the better choirs.

A—Carl F. MUELLER: "Christ of the upward way," G, 7p. me. (Flammer, 15¢). W.J.Mathams text. Could be done by quartet, though one section needs a solo voice against the other four parts. Good use of unisons here & there, sane harmonies, smooth melody—everything to make a worthy setting, including an accompaniment that sometimes adds much to the effect. This is one of Mr. Mueller's most popular anthems, and for good reasons too.

A4+—Gordon Balch NEVIN: "God of the earth," Af, 9p. me. (Galaxy, 16¢). Longfellow text. Another good

anthem that makes use of an accompaniment to heighten the effect. Melody, harmony, rhythm, climaxes, smooth contrasting measures—everything to enrich the text and get its message across. All choirs will like it, all congregations profit by it.

A4+—N. Lindsay NORDEN: "Benedictus es Domine," Fm, 8p. me. (J. Fischer & Bro., 16¢). English text. A smooth and interesting setting for those who have choruses capable of singing in divided parts, some sections making very pleasing music, the accompaniment here & there adding to the effect.

A2—Heinrich SCHUETZ: "Why afflict thyself O my spirit," Em, 17p. me. (Music Press, 15¢). Psalm 42. Something for that special program and those who like ancient music; scored for two medium-high voices, harpsichord or piano, strings, oboes, or flutes (the instruments playing in two-part). Text in English and German. The publishers have fortunately included an "introductory note" by Paul Boepple; music "appeared in 1647."

A8—R. Deane SHURE: "Comfort ye," F, 8p. u. md. (Ditson-Presser, 15¢). Isaiah text. Opens with three measures of humming for 4-part men's voices, followed by a brief soprano theme and then similar humming by women's voices; humming in various voices continues for two pages, against the text sung by other parts. It's a moody setting rather than a lyrical one, with shifts of mood in the music to follow the text closely. Many contrasts and considerable variety of interpretation. For serious choirs capable of good workmanship.

\*A5—Silesian: "Fairest Lord Jesus," Ef, 4p. e. (Summy, 15¢). A new treatment of the old hymn, using unaccompanied singing, organ interludes, a junior choir, descants, but no humming. Congregations and choirs will like it.

A—Roy S. STOUGHTON: "Pillars of the earth," Dm, 7p. a. me. (Birchard, 15¢). Biblical text. A simple anthem with good melodic and rhythmic values that will appeal to everyone, especially in these days when that kind of musical beauty is so hard to find. Suitable for quartet. "We may not climb the heavenly steeps," Ef, 5p. a. e. (Birchard, 15¢). Text by J.G.Whittier. Tuneful, rhythmic, appealing music of a simple order, genuine and heart-warming for any congregation; a bit more melodious than the other; music with sentiment in it. Good for a quartet.

AW3—George WALD: "Jesu the very thought of Thee," E, 3p. u. me. (Galaxy, 10¢). A lovely piece of music, ideally handled for women's voices. No congregation can escape its message.

A7—Harry Robert WILSON: "Alleluia," Bf, 12p. u. e. (Summy, 18¢). Not a word anywhere but alleluia. Here's one you must figure out for yourself. Seems to be a dramatic sort of a thing that would perhaps be too theatrical for a church service, yet isn't it sacrilegious to use church texts for entertainment purposes? Perhaps it will be best as the climax to some great church festival. There's an F-natural clashing in the melody against an F-sharp in the accompanying voices, but that's good; note the way it's done. Better take a look at this one.

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## Organ Music

Dr. Eric DeLAMARTER: *Nocturnes*, 17p. d. (Gray, \$1.50). *Nocturne at Sunset*, G, 7p. Just to prove that a composer does not have to be horrible in order to be "modern." If you still like music, have a soul for beauty, know the organ has Orchestral Oboes, Flute Celestes, and Tremulants in addition to Diapasons and mixtures, then by all means here's the music you want—and your public wants it too. Real poetic beauty, and it's true organ music. *The Fountain*, A, 5p. Repeat all the same adjectives & praise; it deserves it all. *Nocturne at Twilight*, 5p. And say it all again, though this time there is a feeling for harmonic richness rather than the sparkling lyricism of a fascinating nocturne. Mr. Strickland must have seen the accidentals and played the pieces over on his piano, but finding far too many consonances and passages of sheer beauty, he threw the manuscript into the wastebasket. Mr. Gray came along, his curiosity got the better of him so he picked it out, spotted those same passages of sparkling beauty—and here it is, in print for every organist capable of playing it. Real music, ladies & gentlemen, real music. I shall be ashamed of every recitalist who has not used these things before this time next year.—T.S.B.

Ernest KRENEK: *Sonata*, 10p. me. (Gray, 90¢). One of the 'contemporary' series. It is in one continuous movement, at varying tempos, all on the dissonant order, with some rhythm here and there, some melody in the grand style with its melodic character buried by cacophonous harmonies accompanying it. The registration suggested at the start for the three manuals and pedal is: 8-4, 8-4-2, 16-8-4. Obviously no artist could stand that, so we suggest an intelligent registration be devised to make use of the pliable strings and woodwinds of the modern organ, and if the player can get enough color and richness into the piece it ought to interest him in working it out. As Kipling said, if we can keep our heads when all about us are losing theirs . . .

Dr. T. Tertius NOBLE: *Choralprelude on Aberystwyth*, Gm, 7p. md. (Galaxy, 75¢). If and where the tune is recognized by the congregation, this will make a good service prelude; the music is forceful, on the rugged side rather than the lyric, with opportunity for contrasts and climaxes. It is more coherent than the average modern choralprelude, perhaps because the Composer has made the hymntune his servant rather than letting it dominate him too far. If you like choralpreludes, you'll like this even if you don't recognize the tune, and if your congregation are accustomed to such pieces, they'll like it too.

\*Purcell, ar.V. Lang: *Aria*, Em, 4p. e. (J. Fischer & Bro., 50¢). From "*Dido & Aeneas*." A lovely aria, simple and appealing, making warm music that anyone should like. It's not a bad idea to resurrect some of the pieces by the ancient masters, if for no other reason than to show the shallowness of modernistic sham that must always be horrible and complicated. A very creditable piece of work on the Arranger's part.

Everett TITCOMB: *Credo in Unum Deum*, D, 3p. e. *Regina Coeli*, A, 4p. me. *Vexilla Regis*, Gm, 3p. e. (B.F. Wood Co., 50¢ each). *Credo* is ff, built on chords, for massive effects; simple, easy, but forceful music. *Regina* is an allegretto of delightful qualities interrupted here and there by brief forte chord effects, the whole making quite attractive music. *Vexilla* is in free rhythm and quite free style, and though not of equal musical attractiveness with the other two it is none the less interesting and good church music.

## Calendar for 1943-1944 Church Year

Following the established holy days and holidays

• The liturgical year begins with the first Sunday in Advent; this chronology begins July 1 and carries to the end of the music season. Definitions are given as a guide to those not familiar with such matters.

July 4. Continental Congress issued the Declaration of Independence, July 4, 1776. Second Sunday after Trinity.

Aug. 1. Sixth Sunday after Trinity.

Aug. 6. Transfiguration (see Matt. 17).

Sept. 5. Eleventh Sunday after Trinity.

Sept. 8. Nativity B. V. M. (Blessed Virgin Mary).

Oct. 3. Fifteenth Sunday after Trinity.

Nov. 1. All Saints—commemorating saints and martyrs.

Nov. 7. Twentieth Sunday after Trinity.

Nov. 21. Sunday next before Advent.

Nov. 25. American Thanksgiving Day.

Nov. 28. First Sunday in Advent, a period devoted to contemplation of the coming of Christ into the world.

Dec. 5. Second Sunday in Advent.

Dec. 25. Christmas.

Dec. 26. First Sunday after Christmas.

Jan. 2. Second Sunday after Christmas.

Jan. 6. Epiphany, manifestation of Christ to the world (see Matt. 2).

Jan. 9. First Sunday after Epiphany.

Feb. 6. Septuagesima Sunday, third before Lent.

Feb. 13. Sexagesima Sunday, second before Lent.

Feb. 20. Quinquagesima Sunday, next before Lent.

Feb. 23. Ash Wednesday, first day of Lent, a period of forty week-days of greater solemnity and possible fasting prior to Easter, marking the final days of Christ's life.

Feb. 27. First Sunday in Lent.

March 5. Second Sunday in Lent.

March 25. Annunciation, Gabriel's appearance to Mary (see Luke 1: 26-38).

March 26. Passion Sunday (approaching Crucifixion).

April 2. Palm Sunday.

April 6. Maundy Thursday, commemorating Christ's Last Supper with His disciples.

April 7. Good Friday.

April 9. Easter.

April 16. First Sunday after Easter.

May 7. Fourth Sunday after Easter.

May 14. Mother's Day, and fifth Sunday after Easter.

May 18. Ascension Day.

May 21. Sunday after Ascension.

May 28. Whitsunday (Pentecost; see Acts 2).

May 30. Decoration Day (graves of Civil War dead).

June 4. Trinity Sunday, sacred to the Trinity.

June 11. First Sunday after Trinity.

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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### MUSIC REVIEWS

Before Composer:

\*—Arrangement.

A—Anthem (for church).

C—Chorus (secular).

O—Oratorio-cantata-opera form.

M—Men's voices.

W—Women's voices.

J—Junior choir.

3—Three-part, etc.

4+—Partly 4-part plus, etc.

Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.

C—Christmas. P—Palm Sunday.

E—Easter. S—Special.

G—Good Friday T—Thanksgiving.

L—Lent.

After Title:

c.q.cq.cq.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.f.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or un-accompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

### INDEX OF ORGANS

a—Article.

b—Building photo.

c—Console photo.

d—Digest or detail of stoplist.

h—History of old organ.

m—Mechanism, pipework, or detail photo.

p—Photo of case or auditorium.

s—Stoplist.

### INDEX OF PERSONALS

a—Article. m—Marriage.

b—Biography. n—Nativity.

c—Critique. o—Obituary.

h—Honors. p—Position change.

r—Review or detail of composition.

s—Special series of programs.

t—Tour of recitalist.

\*—Photograph.

### PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

\*\*Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.

b—Bass solo. r—Response.

c—Chorus. s—Soprano.

d—Duet. t—Tenor.

h—Harp. u—Unaccompanied.

j—Junior choir. v—Violin.

m—Men's voices. w—Women's

off—Offertoire. voices.

o—Organ. 3p—3 pages, etc.

p—Piano. 3p—3-part, etc.

Hyphenating denotes duets, etc.

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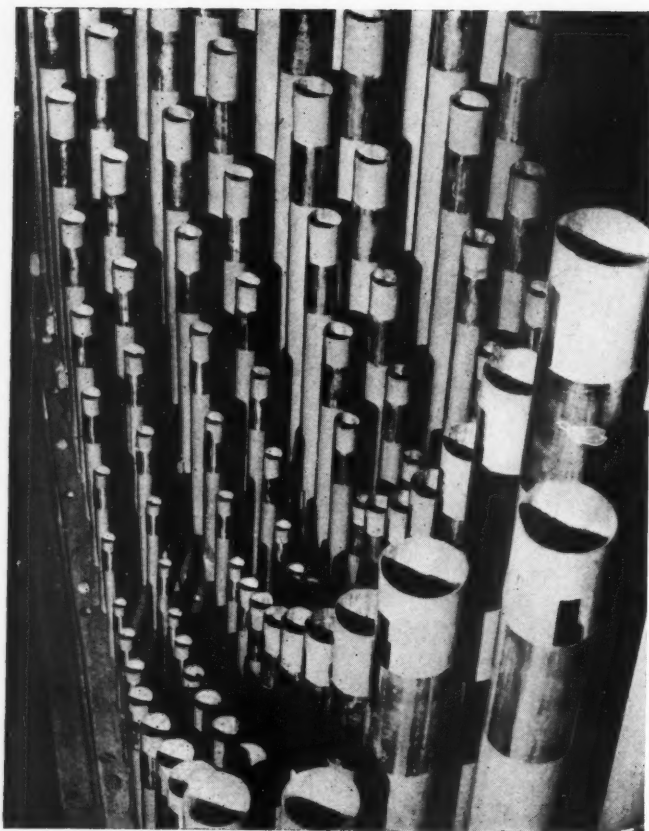
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#### LOTS OF PIPES—ONLY ONE VOICE

The 4r Pedal Furniture of Aeolian-Skinner, Church of St. Mary the Virgin, New York, designed & finished by G. Donald Harrison; photo by Ernest White.



# THE AMERICAN ORGANIST

July, 1943

## An American-Classic--and a Mile-Stone

By the Hon. EMERSON RICHARDS

*Aeolian-Skinner organ, Church of St. Mary the Virgin, New York*

PRACTICALLY nothing remains of the old Pedal. All the strictly Pedal voices are new or radically revised. The large amount of metal in the old Principal just had to go to get metal for the new ranks. The pressure of war brought in the new 16' Contrabass. Back in the days of World War I, I experimented with slim-scaled, thin-walled pipes made of acoustically-favorable wood. The results were excellent, once certain principals of pipe-design were discovered. I made for my own organ a 16' Violone of airplane spruce, very small scale for a wood pipe, and the result was an amazingly big orchestral Contrabass with even the percussive string attack.

In the early spring of 1942 when we were trying to persuade, on behalf of the Organ Builders Association, the war production board to let the organ industry live, and to that end offering as an inducement the substitution of more wood for metal basses, we demonstrated this pipe to Mr. Harrison. He was already familiar with the Schulze Violones and had used them. The best features of the two pipes were put together by the progressive and resourceful president of the Aeolian-Skinner Company, and the result is a really amazing flue bass for any Pedal Organ. I really believe that it is better than the metal Principal which, in its time, was such an improvement over the old wood Open Diapason of the romantic period.

St. Mary's Contrabass is a big, keen tone that is good to the very lowest note and a joy to any organist who can put the right foot on the right note most of the time. We have already discussed the Quintaton in dealing with the Great Organ. We need only add that this voice is an ideal soft Pedal stop that would be a worthy addition to any organ.

St. Mary's Pedal as a whole does not now meet the approving eyes or ears of either Mr. Harrison or myself, nor of Mr. White. It is still too much a heritage of 1933, with its attendant 8' and 4' extensions. Quite evidently Mr. Nold had not been impressed by our plea for a completely independent Pedal, hence the machinery was set up for the much too extensive borrows and extensions. Thus all the 8's and 4's are extended from the new Pedal 16's. The unit chests and wiring were there, so at least temporarily they were used.

The 5 1/3 Octave Quint and 4' Doublette are, in reality, the two lower ranks of the Fourniture, and are rather big Diapasons. The other 4's are extensions, but the upper 24 notes of the borrowed 4' Salicional and 4' Flute Conique are real pipes. It was easier to supply new chests and pipes than to revise the action.

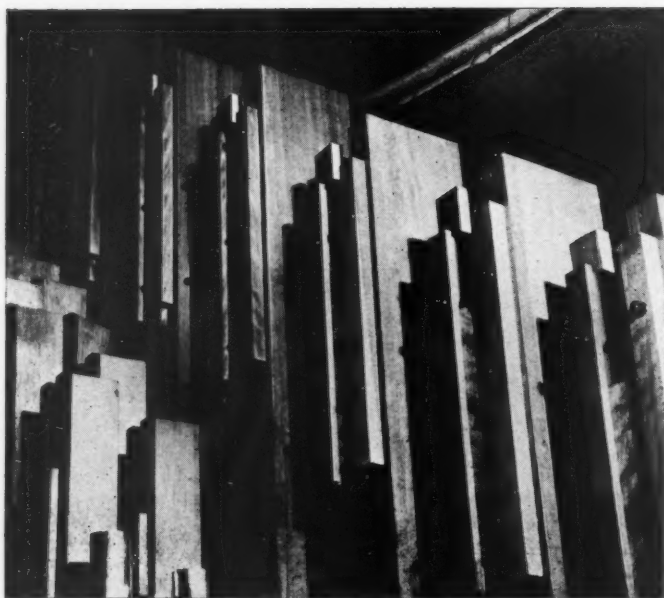
The 4r Grand Cornet gives the harmonics of the 32' found-

*Third and last article dealing with the 1943 revisions of the 1933 organ that set a new pace then and now can safely be said to point the way toward that ideal organ of the future—the American-classic in which beauty & backbone combine for perfect results.*

ation and so amazingly does it produce a 32' resultant imitative of a reed that at present it also responds to the 32' Bombarde stopknob. Mixtures that produce synthetic resultants in the graver pitches are going to appear more frequently in the Harrison line, now that this one has been so successful.

1933 PEDAL: 3 3/4": 10":	1943 PEDAL: 5": 3 3/4":
16 Principal	16 Principal
Diapason	Quintaton
Flue Ouverte	Flute Conique
Flute Conique	Contrabass
*Contrabass	Salicional
Salicional	8 Quintaton
10 2/3 *Quint	Flute Conique
8 Principal	Contrabass
Flute Ouverte	Salicional
Flute Conique	5 1/3 Quint
*Contrabass	4 Quintaton
Salicional	Flute Conique
6 2/5 *Tierce	Doublette
5 1/3 *Quint	Contrabass
4 Principal	Salicional
Flute Ouverte	2 Quintaton
Flute Conique	II Carillon
Salicional	2 2/3. 2.
2 Flute Ouverte	IV Grand Cornet
IV *Harmonics	10 2/3. 6 2/5. 4 4/7. 3 7/8.
17-19-21-22	Fourniture
32 *Bombarde	5 1/3. 4. 2 2/3. 2
16 Bombarde	32 *Bombarde
Bombarde (G)	16 Bombarde
*Fagotto	Musette
8 Bombarde	8 Bombarde
*Trompette	Musette
*Fagotto	4 Bombarde
4 Bombarde	Musette
*Clarion	*Planned but not built.
*Fagotto	
*Planned but not built.	

The 2r Carillon is the upper half of Fourniture. Considering the Fourniture as a whole, we have a voice of decided



**ST. MARY'S CONTRE-BASSE**  
as Mr. White spells it, "a big keen tone that is good to the very lowest note and a joy to any organist."

power, giving the flue foundation a firmness and harmonic development sufficient to cope with the manual flue-work.

The 32' Contre Bombarde does not exist as yet in pipes. Ultimately it will be a downward extension of the 16' Bombarde, probably preceded by a similar extension of the proposed Great 16' baroque reed.

The real foundation of the Pedal is the 16' Bombarde as extended to 8' and 4'. This is a big, tearing reed of commanding proportions. In a classic organ the reed-tone should predominate in the Pedal. Classic music is written with that intent. Consequently, this reed with its big, free, loose tone fits into just the right place.

As it stands, the Pedal ensemble has enough power and stands out well enough, but there is no hiding the fact that it is nothing like the department its 26 stopknobs would imply. Actually we have only seven Pedal voices. Consequently the division lacks individual variety and the singing quality of the absent pipes. Against the full-manual ensemble, it now holds its own for weight and volume, by force of its big Contrabass, the two mixtures, and the Bombarde. But there is little of lightness or grace, and only a limited variety. As it now stands, it is strictly a bass to the manuals, rather than an organ in its own right. We repeat that this is only a temporary expedient. When Hitler is safely caged and democracy is again permitted to make its own mistakes, we shall see Mr. Harrison pressing for a complete Pedal.

First the extensions will go in favor of real pipes. Next, new soft voices will take the place of the borrows. Then there will emerge a Pedal Organ worthy of the manual divisions.

Perhaps something of what I have said will leave the impression of criticism or even dissatisfaction with the organ. Such is not my intention. In writing as I have, I have been more intent on discussing ideal classic design than in presenting this organ as the embodiment of that design. St. Mary's is a lesson in progress. The original organ was an excellent, if somewhat skeletonized, English organ with certain French additions—1933 was too early to attempt a thoroughbred classic organ in a church such as St. Mary's. But a decade of costly experiments, trials and errors, expensive research, and hard-won experience have changed all that. The steady growth of the American-classic organ has now demonstrated its effectiveness. 1943 saw us prepared both spiritually and technically for the translation of St. Mary's from its basically English plan to the much more successful and musically interesting American-classic.

The reader will note that I have been speaking of the relative plans of the two organs. Actually, there has been no regeneration at St. Mary's. True, many of the voices have been made over, but the fact remains that the original plan was only half completed and this made it comparatively easy to swing the design away from the original intent and point it towards the present attainment. There still remains the fulfilment of the present plan, which, when completed, will give us an almost perfect instrument.

As it is, we already have an organ of outstanding merit. Its ensemble is a demonstration of all that is best in organ-building. While still keeping his eye upon what is yet to come, Mr. Harrison has managed to build up a beautiful chorus that is at once warm and brilliant, and at the same time commanding and solid. It is the kind of tone one associates with a church of the character and traditions of St. Mary's. There are a sweeping breadth, a richness of detail and yet a certain reserve that one associates with the well-bred. In its individual voices, there are many that are of outstanding quality. Only a few verge on the mediocre, and none is poor. When one contemplates the almost endless variety of tonal colors available and the possibilities for imaginative tone paintings, one can see how this organ functions successfully, not only in the church service but as a recital instrument as well.

Already it has stood the scrutiny of the critics in formal recitals. Those who came prepared to hear a hard, overbrilliant, spiky, unbalanced instrument, were disappointed.



**PEDAL 16' QUINTATON**  
St. Mary's, New York, "an ideal soft Pedal voice that makes a worthy addition to any organ"; all photos by Mr. White.

They found the much-questioned mixtures melting into the ensemble in a most satisfying manner. They heard reeds that were neither muddy nor strident. They listened to solo voices of exceptional beauty. They were intrigued with unique color combinations. But above all they heard music. Music that Mr. White recreates with all the imagination and splendor that its composer ever conceived. Music that lives dynamically and rhythmically, that awakens emotion and understanding. Another milestone has been passed.



ERNEST WHITE

whose appreciation & knowledge of American-classic tonal design is responsible for present development of St. Mary's organ.

*Sonata No. 1 in F* by William WOLSTENHOLME (Alfred Legnick, London) was published some years before his popular *Sonata in the Style of Handel*. It has all the charm of the earlier Wolstenholme—and how that little blind man could charm. Our recitalists today could play rings round the recitalists of forty years ago but they lack that intangible something that men like Wolstenholme had. The work opens with an 11-page *Allegro*, colorful and melodious. The slow movement is a 7-page *Andante con Moto* in 12-8 time; the middle part in the key of C-flat is delightful, and the return to A-flat, with the right hand moving over the melody in the left, makes this one of the best slow movements I know, an admirable service prelude well worth the practise it takes to play it well. The last movement, a 6-page *Allegro Vivace*, makes a good postlude that can be played on one manual and still be effective. I wish we had a composer writing such music today; it might stimulate some of the rest of us.

*Organ Sonata* by Becket WILLIAMS (Curwen, London) was published some 15 years ago and if it has had any performances other than those I have given it I shall be surprised. Mr. Williams is one of those strange people who seem to do everything—writing books, contributing articles on all sorts of subjects to all sorts of papers and magazines, writing music. Some 50 of his compositions are in print. For a time he was private secretary to Lloyd George when he was head man in England.

The Sonata opens with a *Quasi Allegro* of eight pages, quite easy to play; the pedal solo on page 9 strikes me as being out of place and I make a cut here that helps. The second movement is called *Lyric* and its three pages of easy music call for no comment. This is followed by a jolly little *Scherzo* which I played before the *Lyric*. Lastly there is a 7-page *Passacaglia* that is easy and showy. This is rather an odd work and I feel it should be played as a whole.

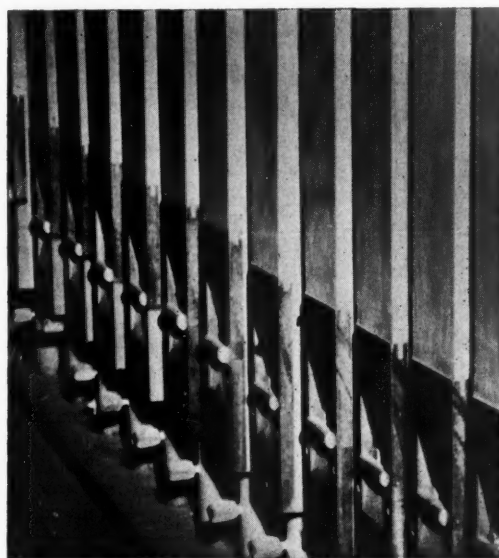
*Sonata in C-Minor* by Ralph L. BALDWIN (Schirmer) was published 40 years ago. I have played it for a number of years and it still strikes me as being a first-rate sonata; it makes an appeal to the average listener. The opening movement, *Allegro patetico*, 9 pages, is a fine, broad movement, not too easy, but effective if not played too fast. The *Adagio* is a well-contrasted movement that builds to a full climax and ends softly, a splendid service prelude by itself. There is a one-page *Recitativo* which leads into a 12-page *Finale*. This is a brilliant piece of writing that ends with "Ein Feste Burg," full-organ. This *Finale* should make a good recital

## Sonatas as Service Material

By ROLAND DIGGLE, Mus. Doc.

Reviews of ten sonatas recommended for your Sunday services

LAST season I received a great deal of pleasure from playing each Sunday an organ sonata, using the first two movements as a prelude and the last as a postlude. Some of my friends tell me it is a waste of time and energy; in looking over the many service-lists that come to my desk from all parts of the country and seeing the sort of stuff all too often played, they may be right. However I have always felt that the prelude and postlude were as much a part of the service as the singing of the choir, even if the congregation did not remain for the postlude. Congregations differ in their likes and dislikes, but on the whole I would say that the BOROWSKI *First Sonata* would find as broad appeal as any work in this form. I chose from some 65 sonatas the ten I am listing here. All are of about the same length and grade of difficulty as the Borowski, all can be classed as good service music, and all can be made effective on a two-manual instrument. However if you dislike English and American organ music leave them alone. I shall take them in the order in which I played them.



ST. MARY'S CONTRE-BASSE

Designed by Mr. Harrison to combine the best features of a Schulze Violone and one designed by Senator Richards in the 1920's.



number; as a matter of fact it was used as such by John Connell, the South African organist who made a concert tour here some years ago.

*Sonata No. 1* by Williams FAULKES (Schott, London) is quite typical of this composer. His *Sonata No. 2* (Schirmer) was popular and is still a work well worth playing. I am sorry that the six sonatas which were left in manuscript when he died some years ago were not published, for three of them were really excellent works. *Sonata No. 1* is fairly easy and has always been a favorite of mine. The opening *Moderato* of 10 pages is followed by a 5-page *Adagio*, very Faulksey in style, which leads through a pedal solo into the *Finale*, a jolly *Allegro non troppo* of 7 pages.

*Sonata No. 2* by Guy MICHELL (Paxton, London) opens with a 7-page *Allegro maestoso* for full-organ. The second movement, *Moderato espressivo* in Gsm, comes off very well; the Oboe melody is nice and the movement gives plenty of opportunity for attractive registration. The 9-page *Allegro vivace* makes an excellent postlude; it may remind you of Guilman but is none the worse for that.

*Sonata in C-Minor* by Arthur W. POLLITT (Schott, London) is one of my favorites and I am surprised that it has not been used more for recitals. Dr. Pollitt was a distinguished Liverpool organist and a first-rate recitalist. I do not feel I can go wrong in recommending the sonata for service use. It opens with an *Allegro energico e maestoso* of 11 pages that contain some fine, energetic writing that comes off well. The middle movement is a charming *Reverie* of 4 pages that I have played a great deal. It has a real melody and builds to a good climax; the melody is then heard over a running accompaniment and the piece ends softly. *Finale* makes a good 8-page postlude that ends with the theme of the opening movement. Surely in no other way can a service be bound together more artistically.

*Sonata No. 1 in F* by Edwin H. LEMARE (Schott, London) deserves better treatment than it has received. I never see a work by this composer but that I am reminded of a small boy standing in line Saturday after Saturday outside St. Margaret's, Westminster, in order to get close to the console and hear him play. I well remember one November Saturday, the week Sir Arthur Sullivan died, hearing Lemare play the *Im Memoriam Overture* and then running as fast as I could to Holy Trinity, Sloan Square, so that I could hear the same work played by Walter Alcock at his recital. I still have the programs but I doubt if I should get the same thrill today. Here we have his only sonata, a work of 27 pages, opening with a *Maestoso* of 7 pages that, while it lacks form, can be made attractive if not played too fast. The *Largo* of 4 pages and the *Scherzo* of 5 are real Lemare; the *Scherzo* was a great favorite of the Composer's and he played it a great deal. This is followed by a 1-page *Intermezzo* which made a good ending as I played it for a service prelude. The *Finale* of 10 pages has some tricky bits but is well worth playing. I should like to see this Sonata get a break; I believe both organists and listeners would like it.

*Sonata in C-Minor* by James LYON (Breitkopf & Hartel) is an excellent work in every way. I have played it on & off for some time and it still holds my interest. The first movement is an *Allegro maestoso* of 10 pages; the themes have distinction and the writing is that of a master craftsman. It is followed by a 4-page *Impromptu* that is a gem. I have used it as a separate number on all sorts of occasions and it always fits in. It is easy and gives every opportunity for your favorite combinations. A 5-page *Fugue* ending with the main theme of the first movement closes the work. I believe you will like it, if you want music and not ugliness.

*Sonata for Organ* by Th. SALOME (Laudy, London) is another work that has been left behind for no reason that I can see. It is not difficult, does not need a large instrument,

and contains a lot of good writing by a man who knew how to write for the organ. The first movement is, I admit, on the long side, 13 pages, but it can be cut to 10 without harm. The *Andante* which follows is as nice a 5-page prelude as you will find and while the key may prove a little tricky, seven flats will not kill anybody. The third movement, *Allegro con moto* of 7 pages, is the easiest and makes a good postlude.

Lastly we have a *Sonata Gotbique* by Roland DIGGLE (Summy) written a little over two years ago, at the request of a friend who wanted a sonata for service use—first movement for prelude, second for offertory, last for postlude. In writing the work I took a hymn for the mood of each movement and each movement is headed with four lines from that hymn. The first movement, *Allegro assai* of 10 pages, is headed with the words, "He who would valiant be." I have not tried to write a great work but to put into music the thoughts back of the words. The listener with the words before him or knowing them by heart, should be able to associate parts of the music to the words—for instance the theme, beginning at the end of the third line on page 4, where I have in mind the words "Let him in constancy follow the Master." Again on page 12 the music, at least to me, says "I'll labour night and day to be a pilgrim." Now of course I may be all wet and the music does not say a thing; if so just play the darn thing anyway. The second movement, headed "And so beside the silent sea," is a 4-page *Adagio* that I am rather proud of. In reviewing the work some time ago the reviewer said among other things, "it is easy on the fingers and delightful to the ears." The last movement is an *Allegro vivo* headed "Through the night of doubt and sorrow." This is a 10-page marching song and if you should hear something that reminds you of "Onward Christian soldiers" don't crab, for that is what I wanted. Even if a bunch of organists should ever dream of marching to a promised land, dollars to doughnuts before long this tune would be heard. The Sonata is not difficult but from experience I have found it helps to have the three four-line stanzas of poetry printed when possible. And please do not play it too fast.

## Britain's Organs in War

By E. CHISHOLM THOMSON

*How British builders weather the storm and face an inviting future*

TOTAL war has not eliminated organbuilding in Britain, though the craft has suffered badly. Beautiful instruments have been blitzed beyond repair; craftsmen have been called to the services; wood and metal are taken for war; tuning and maintenance have to be done by superannuated veterans. Yet the race of organbuilders still lives, gloriously.

Organbuilders are among the few craftsmen doing precision work in wood. It was natural that the government should turn to them for much of the woodwork required in modern war machines. And so today the organ factories in Britain are producing exquisite multi-ply work and a hundred and one devices.

But war work has its compensations. More than one organbuilder has told me that the exigencies of war are pointing the way to big developments in organ construction when peace comes. Still a craftsman, the post-war builder will have at hand wood-working machines which will do in seconds what formerly required minutes. Instruments now in use in British organ factories are accurate to within a hundredth of an inch, and the ruthless inspection methods necessary for war products will certainly be applied to the organ of the future. Rapid interchangeability of parts and quicker servicing will result.



Plastics will find increasing use in the post-war organs of Britain. For several years before the war ebonite and bakelite fittings were being used extensively, and they stood hard **usage** surprisingly well. Wartime needs have found many more uses for bakelite and the plastic itself has been strengthened. Organ manufacturers will be quick to take advantage of this when switching back to their peacetime programs.

Switching back is perhaps the wrong term for a process which will take some time. The builders will face a temporary shortage of wood and metal, but this doesn't mean a standstill while their wood is seasoning. To bridge the gap there will be more than enough to do in cleaning and repairing the thousands of organs all over Britain which are now sadly neglected.

The bare essentials of maintenance and tuning are still carried on under appalling difficulties by the principal firms, as well as by many small two-or-three-men businesses not on government work. These, incidentally, are still making organs, or rather assembling them; no really new work is possible owing to restrictions on the supply of material, but miracles of reconstruction have been performed.

Tuning and maintenance in these difficult times call for resourcefulness and a sense of humor. Handicapped by transport difficulties and lack of gasoline, and with all their younger men in the services or on war work, the builders stick to their motto: "Keep it playing somehow." When the overworked tuner arrives at the village to tackle the organ, his first job is to find some local youth, or maybe a schoolmistress, with enough musical knowledge to pick out the notes at the console while he scrambles about inside the instrument.

Tuning is not made easier by the fact that, owing to the fuel shortage, most churches are unheated. Condensation on the cold stone walls sets up a kind of permanent dampness on the soundboards, and the fluctuating temperature means that the reeds are often unplayable within a few weeks of tuning.

In air raids many organs have escaped severe damage when the churches have suffered badly. As might be expected, an enclosed Swell Organ usually comes off better in a blitz than the exposed Great. Probably Britain's shortest-lived organ was the 3m Compton at Church House, Westminster, opened in June 1940 and completely burnt out in a raid the following March.

The narrowest escape was that of the 4m Hill-Norman-Beard completed for an East Anglican Cathedral in 1942. It was already half built at the Company's works in London when an unlucky hit lifted the roof off the factory. Most of the organ parts were saved, and it was decided to revert to the ancient practise of building the instrument in the Cathedral itself, as was done by seventeenth-century builders.

Eighty per cent of Britain's blitzed organs have been victims of weather rather than of bombs. One night of rain after the roof has fallen in does as much damage as a fire. Brave efforts are made to cover organs with tarpaulins, but organ climbing in the dark is no easy pursuit, even when, in the general commotion, you do manage to find a tarpaulin.

This is one of the reasons why Britain's organbuilders will be busy after the war. Apart from the blitzed organs to be replaced, there is a waiting list of orders for new churches and movies. And after that, export orders. Most of the organs sent out of Britain before the war went to the Empire—South Africa, Australasia, India. Some also went to South America. In Europe there has been less demand for the British church instrument, but movie organs have been sent to many cities, including Vienna, Paris, and the Hague.

And now the war is breaking down an age-long prejudice in the industry against the employment of women. In their new tasks the builders have had to bring girls to their workshops, and I am told they will remain after the war.

## Musings of an Organbuilder

By ALFRED G. KILGEN

*Now doing his bit as cost accountant in maritime-commission work*

• The U. S. Army Air Corps took over our Kilgen Club Hotel [see June 1942 T.A.O.] in Miami Beach and thereby left us free to wander, so we went to San Antonio, Texas, where my old friend C. J. Wendel, former Geo. Kilgen & Son representative, let it be known that I was visiting him, with the result that many old friends called on me to tune and condition their organs.

John M. Steinfeldt has celebrated his 50th year with St. Mary's Church; 37 years ago I worked on that organ with my uncle Henry Kilgen. I don't know whether the organ or I show the most wear.

I visited over twenty organs I sold more than fifteen years ago in the Rio Grande Valley from Laredo to Brownsville.

It was interesting to go over so many organs, all from ten to thirty years old, and see the sins committed against artistry for the sake of fads. Some organs in that dry climate, although twenty years old, were perfect from a mechanical and engineering standpoint—like an old jeweled watch. Beautiful pipe-work from the mechanical aspect, but voicing? The Diapasons sounded like they had feathers in their mouths, with tons of metal in them, big fat scales, and leathered lips; on the other hand, strings scale-80 and keen as a razor edge. It seemed nobody cared about blend. There was much more tonal beauty in organs twice or three times older; in them you could find blend and good ensemble.

There is an old one-manual tracker organ in St. Joseph's Church, San Antonio, built about 1865 by George Kilgen, my grandfather, before my father was old enough to become a partner with his father. As I remember it, everything was in a very big swellbox, except the Pedal. It had 16' Bourdon tc; 8' Open, Melodia, Dulciana; 4' Octave, 2 2/3' Twelfth, 2' Fifteenth; Pedal had a 16' Bourdon, 25 pipes. When I was a boy in the factory we still built some of these around 1900. Sometimes my grandfather would put in an 8' Trumpet, small scale; these organs were sold to Mexico.

I heard the St. Joseph organ in San Antonio, with a men's chorus of 80 voices, and it was grand. Looking back now, I can't understand why organbuilders and churches didn't want this type of real organ which could have been built at the same price as the small organs of two or three sets unified from soup to nuts and sometimes with couplers too. Thousands of churches have volunteer "organists" who never saw an organ before, yet they must have pistons, couplers, crescendos, 32-note pedals, electric action, and every modern improvement except pipes. They never take it into consideration that the "organist" knows only the piano or harmonium and will never use the pedalboard above the first eighteen notes. Yet with all these shortcomings, give such an "organist" some tone—in a one-manual, 18-note-pedal organ—and the choir and congregation will sing and be satisfied. And they will have a musical instrument instead of a fancy console and a lot of mechanism. Well, I suppose I've blown off too much.

Mr. Wendel is of the old school and I enjoyed going around with him to the various organs; in all the instruments he takes care of, I have not found one that was neglected. He tunes the whole organ once every year, through to the top flue pipe; the reeds he tunes also on the other three trips he makes each year. This makes an impression on me. Last year I was vacationing a lot with organ-maintenance men and some of them started to call "next" to the boy holding keys before they even got up in the organ; they tried to make five or six churches a day. Churches, especially in these days, should understand the value of integrity and skill, and be willing to pay their maintenance men to do the job as Mr. Wendel does it here. Churches don't know the necessity for maintenance; it is up to the organists to take the lead.

# EDITORIAL COMMENTS

## AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

### Some Details

WHEN Commodore Swarm & I heard a few services together we sampled the amens comparatively in St. Bartholomew's and St. George's. Dr. Williams in St. Bartholomew's probably has the City's largest organ; Mr. Kemmer in St. George's also has a large one; each should & does have a good mass of strings. Dr. Williams led into his amens by an explosive effect, starting rather loudly but diminishing immediately as his choir picked up the amen. The Commodore didn't contend with me when I said I rather questioned the loudness that suddenly popped out of the organ; we both agreed, however, that the sum total of effect, after the amen had been sung, was artistic. We were rather inclined to accept that method as all right. Then when we heard Mr. Kemmer give his choir the amen lead with a mass of quite soft strings, I for one voted that the better method, and the Commodore agreed. These were the amens to prayers, not to hymns. I never yet have heard any logical reason for an amen to the average hymn.

My little village church has traded its fortissimo organist for a tenor director and lady organist. And for the first time in the half-dozen years I've been going there we had a brief unaccompanied passage. If the congregation took it as I did, we might just as well have had the whole choir do a hand-spring across the chancel. Innovations should be introduced gently, not crammed down a congregation's throat. For the first few unaccompanied passages it would be best to meet the situation by having the organ fade out of the background, not suddenly jump over the fence into complete silence.

"If the church did its job perfectly it would create a race of people so grounded in the principles and practise of Christianity that no force of evil would exist in the world," said one of the Duplex Envelope Co.'s weekly contribution envelopes. That's truth, isn't it? I'm sure it is. I'm sure also there is evil in the world today, and sure I'm right in thinking & saying that the church, noble and grand as it is, is failing shamefully. I don't like the idea of worship; it's too much a cloak for everything. I like the idea of service. Dig out your New Testament and read just what Christ did say. Do you know any other teacher as great as He? Why doesn't the church use its head?

I blame it on sermons. They deal with anything & everything but the job of having a richer, happier, finer life here on earth and helping to bring about a finer, happier, richer civilization. Do you know what happened to the first preacher who wandered all over the place and talked about everything but the point immediately under discussion? They stoned him to death. I don't wish any particular person any harm, but maybe it would be good if all congregations read Acts 7, and then threw a few stones, well aimed.

Mikhail Kalinin said, according to the New York Times, that "religion is a misleading institution." I think religion, as Christ lived it and taught it, is the finest influence on earth. One more reason for believing I'm right in contending that sermons are, for the most part, horrible stumbling-blocks on the one hand or cloaks for devils on the other.

"The possibility that the government's parcel post system might be used to circumvent the office of defense transportation's new ban on retail deliveries of small packages in the

east created a problem yesterday for which the federal officials had no ready answer," said the New York Times' June 18 columns. What do these benighted fools want anyway? Our government hirelings pay thousands of dollars to send chorus-girls to army camps to entertain the soldiers and make life what they call happy, but now they're hardly willing for us owners of America to use our own postoffice machinery for mailing small parcels, we ourselves paying the whole bill. No, that's not American government; it's a 1943 brand of Roosevelt-appointed politician.

Even our grand old American army is growing silly. We owners of America supplied the necessary money to train and develop Staff Sergeant Cliff Wherley, and he was doing a grand job for us in the air forces. Suddenly some red-tape chump discovered that Sergeant Wherley was only fifteen years old, and out he went. Kicked out, though not dishonorably. We citizens paid good money to help Mr. Wherley learn to fight; he had "more than one hundred combat hours" and earned an Oak Leaf decoration for his work as turret gunner. He wanted to be a turret gunner, knows how to be a fine turret gunner, still wants to be a turret gunner. But no, army red-tape throws him out. Is that common sense or idiocy?

"Why are you advertising Dr. McCurdy for summer teaching when he is working for the P.R.R. and won't teach?" asked an anonymous reader on a postcard to T.A.O. The answer's easy: we get paid for it and the advertiser has a reputation for honesty. Don't ask us to try to censor advertising when occasional irate contributors growl furiously because we strike out sentences, phrases, and words that don't contribute to the reader's knowledge. What would happen to any magazine today if its Editors undertook to change an advertiser's copy? Don't answer, we know.

"Have just had word that Dr. McCurdy has taken a defense job and will not be able to come," said an advertiser whose copy had already been printed to include said Dr. McCurdy; in the other instance, evening lessons will be arranged as the answer. Any objections?

Only last month I found fault, secretly in my own mind, with two people, only to feel ashamed later for a hasty judgment. One was a judge of the court, another a detective on the police force; I said to myself, some crooked politician and string-pulling added two men on a job they weren't physically fit to handle. The judge had been wounded as a soldier in the first world war; the detective shoved a woman out from in front of an on-rushing automobile, himself taking the sock and being thereby crippled for life. It doesn't pay to criticize the other fellow too quickly.—T.S.B.

### Cover-Plate

- Don't feel too badly about it if you cannot recognize all the pipes; even an expert might not be sure of them all. We give, in this order, name, pitch, number of pipes, materials if other than pipe-metal, scale (diameter at top), and pressure.  
249 Saxophone, 16', 8', 4', 97 pipes, brass & copper, 5 1/2" scale, 25" wind.

- 250 Oboe Major, 8', 73 pipes, 3 1/8" scale, 25" wind.

- 251 Musette Mirabilis, 8', 73p., 1 7/8"s., 25"w.

- 252 Cor d'Orchestre, 8', 73p., 5"s., 25"w.

- 253 Major Clarinet, 8', 73p., 4"s., 25"w.

- 300 Brass Trumpet, 8', 73p., brass, 5 1/2"s., 25"w.

301 Euphone, 8', 73p., 5"s., 25"w.

302 Egyptian Horn, 8', 73p., brass & copper, 4"s., 25"w. As our readers know, we still have available our May 1929 issue giving complete specifications as proposed and revised, and our August 1932 giving twelve full-page plates and complete detailed description of the console; either issue is \$1.00, or both together on one order \$1.75.

## SPECIAL SUMMER COURSES

Facts About Special Courses Offered Organists This Summer

### Index of Current Summer Courses

• Herewith is a summary of the summer courses advertised and described in previous pages for the current season:

Grace Leeds Darnell, junior-choir work; New York, June 21 to July 1; March page 50; April 76; May 112.

Guilmant Organ School, organ, choir-work, theory; New York, July 6 to Aug. 6; May page 100; June 135.

Hartford Choir School, choir-work, organ; Hartford, Conn., Aug. 23 to 28; May page 113.

Longy School of Music, organ with E. Power Biggs; Cambridge, Mass., Aug. 2 to Sept. 11; June pages 133, 137.

Peabody Conservatory, full course, organ with Dr. Charles M. Courboin; Baltimore, Md., June 21 to July 31; May pages 109, 114.

Pius X School, complete Catholic-liturgy course; New York, July 7 to Aug. 13; May page 101; June 138.

Edith E. Sackett, junior-choir work; New York, Sept. 1 to 11; Norfolk, Aug. 2 to 6; April page 77; June 138.

Waldenwoods School, organ-work, organ, theory, voice; Hartland, Mich., July 19 to 29; June page 137.

Westminster Choir College, specializing in choir-work; July 26 to Aug. 15, Princeton, N.J.; June pages 122, 133.

### Waldenwoods School

• The School is sponsored by the Michigan F.M.C., directed by Dr. Nellie Beatrice Huger, head of the church-music department, Detroit Institute of Musical Art, and director of church music for Detroit Council of Churches. Faculty includes Dr. H. Augustine Smith in addition to those listed on June page 137. This is the School's thirteenth season of specialized effort & inspiration in all phases of church music.

### Westminster Choir College

• Since the June page 133 announcement, plans have been changed and this summer the students will have the privilege of taking the special course within the School's own buildings and with its own equipment in Princeton, N.J. There will be no course this year in Northfield.

### Bach's Now Rejoice Together

A program-note by Dr. Marshall Bidwell

• Martin Luther is often given the credit for composing the majestic and confident tune "Now Rejoice Together Dear Christians," a great favorite among Lutherans because of its joyous, exalted mood. Luther probably adapted it from a secular song and it first appeared as a hymn in the

Geistliche Lieder, published in Leipsic in 1535. Bach has taken the tune and constructed a short piece of great beauty with the theme played by the pedals accompanied by a running counterpoint. (Presumably this is the Choralprelude Nun Freut Euch, as Dr. Bidwell has used the English translation suggested by T.A.O. in its June 1938 list.—Ed.)

### Organ Pieces I Like

By Dean ROWLAND W. DUNHAM

Reviews in which the Author champions the things he likes

• (For the preface to these reviews the reader is referred to May 1943 page 108; war's limitations of space preclude further prefatory comments.)

DR. LEO SOWERBY'S *Toccata* (H. W. Gray Co.) is a joyous piece of music with a fine sweep and thrilling brilliance. After a chord built in fourths a strong modal opening subject appears beneath a vigorous figuration. Subsidiary sections are striking and not especially dissonant. There is a quieter middle section which builds up to the final appearance of the first subject in the pedal, fortissimo and a stunning ending.

This work is Sowerby at his best. Much of it is quite diatonic with little anywhere to shock the sensibilities of any but the most narrow-minded conservative. Some may find it a bit long. Every good organist will find the labor required to learn the *Toccata* amply rewarded. It will prove a great show piece for concert purposes, with musical values of more than ordinary significance.

ROGER SESSIONS' *Chorale No. 1* (Gray) will require much practise to get past the sight-reading stage. Such a challenge should not discourage the ambitious musician who desires something that will become a valuable addition to his repertoire. A short and curiously contrived cadenza introduces the first phrase of the chorale harmonized ingeniously. The remainder of the work consists of two more chorale phrases interspersed with cadenzas and free modern counterpoint. There may be some difficulty with apparently antagonistic accidentals in different parts, cross relations and the unexpected movement of the melodies. Page 4 will demand attention. I predict that this music, despite its dissonance, will become surprisingly attractive upon familiarity. But do not dismiss it arbitrarily if you find it irritating the first few times you read it over. It is for the progressive musician and not for the dilettante.

WALTER PISTON'S *Chromatic Study on the Name Bach* (Gray) affords an excellent opportunity to find genuine beauty in chromatic dissonance. Use soft strings and flutes at the start and build up to a moderate forte, diminishing to a pianissimo ending. A slower tempo than 60 is suggested. The texture of the music is dissonant but not extreme, with an occasional consonant oasis. Some may find a faint Franckian flavor here and there. I consider this short piece of free counterpoint to be sincere and poetic in character. It is not difficult. May be used in church because of its meditative and improvisatory effect.

## NEW ENGLAND SUMMER SCHOOL OF CHURCH MUSIC

July 12th through the 17th, 1943

Wesley Methodist Church, Springfield, Mass.

a week of practical, far-sighted, stimulating training

Arthur Leslie  
Ruth Krehbiel **JACOBS**, directors

Address inquiries to Miss Katherine M. Powers, 741 State Street, Springfield, Mass., or to Mr. Arthur Leslie Jacobs, 535 So. Hoover Street, Los Angeles, Calif.

## Longy School of Music

Cambridge, Massachusetts

MELVILLE SMITH, Director

### Summer Session, 1943

Two Six-week Terms

1st Term: June 21st—July 31st

2nd Term: August 2nd—September 11th

### E. Power Biggs

Master Classes

— Private Instruction





**E. POWER BIGGS**  
whose classic Sunday broadcasts from Harvard are  
summarized in these pages

GETTYSBURG, PA.  
LUTHERAN THEOLOGICAL SEMINARY  
M. P. Moller Inc.  
Organist, John Sanderson  
Finishing, R. O. Whitelegg  
First Recital, May 12, 1943  
Recitalist, Carl Weinrich  
V-20. R-22. S-28. B-8. P-1380.  
PEDAL 3": V-2. R-2. S-10.  
16 PRINCIPAL 32m  
Nason-Gedeckt (C)  
8 SPITZPRINZIPAL 44m  
Bourdon (G)  
Nason-Gedeckt (C)  
4 Spitzprinzipal  
Flute h (G)  
16 Fagotto (S)  
8 Fagotto (S)  
4 Fagotto (S)  
GREAT unx 3": V-5. R-5. S-5.  
8 SPITZPRINZIPAL 61m  
BOURDON 61m  
4 OCTAVE 61m  
FLUTE h 61m  
2 SUPEROCTAVE 61m  
SWELL 4": V-7. R-9. S-7.  
8 HOHLFLOETE 73w  
SALICIONAL 73m  
VOIX CELESTE 61m  
4 ROHRFLOETE 73m  
GEMSHORN PRIN. 73m  
III CYMBAL 183m  
8 FAGOTTO 85r16'  
Tremulant  
CHOIR 3": V-6. R-6. S-6.  
8 DULCIANA 61m  
NASON-GEDECKT 73w16'  
4 NACHTHORN 61m  
2 2/3 NASARD 61m  
2 FLUTE CONIQUE 61m  
1 3/5 TIERCE 61m  
Tremulant

**COUPLERS 23:**

Ped.: G-8-4. S-8-4. C.  
Gt.: G-16-8-4. S-16-8-4. C-16-8-4.  
Sw.: S-16-8-4.  
Ch.: S-16-8-4. C-16-8-4.  
Crescendos 3: S. C. Register.  
Combons 26: P-5. G-5. S-5. C-5.  
Tutti-6.  
Reversibles 4: G-P. S-P. C-P.  
Full-Organ.  
Cancels 1: Tutti.

**MR. WEINRICH**

Handel's Concerto 10  
Buxtehude, How Brightly Shines  
Bach, Toccata-Adagio-Fugue C  
Mozart, Andante F  
Mason, Arise Arise  
Jepson, Pantomime  
Karg-Elert, Mirrored Moon  
Vierne, 1: Finale

The organ was installed in the Church of the Abiding Presence, the Seminary's new chapel, some months ago, one of the last new instruments permitted by war restrictions; dedicatory recital was delayed for the annual commencement exercises. It was designed "for strictly liturgical purposes suitable for the Seminary services" with no attempt to "reproduce any European organs of the sixteenth or seventeenth centuries."

**COLUMBIA, S. C.**

ST. PETER'S CATHOLIC CHURCH  
Kilgen Organ Co.

Installed, Fall 1942  
V-9. R-9. S-19. B-9. P-592.  
PEDAL 5": V-1. R-1. S-5.

**EXPRESSIVE**

16 BOURDON 44  
Lieblichbordun (S)  
8 Bourdon  
Lieblichbordun (S)  
4 Lieblichbordun (S)  
GREAT 5": V-5. R-5. S-7.

**EXPRESSIVE**

8 DIAPASON 61  
CLARIBEL FL. 73  
GAMBA 61  
DULCIANA 61  
4 Claribel Flute  
8 WALDHORN 61  
CHIMES 21

**SWELL 5": V-3. R-3. S-7.**

16 LIEBLICH. 97  
Lieblichbordun  
SALICIONAL 73  
VOIX CELESTE 61  
4 Lieblichbordun  
Salicional  
8 Lieblichbordun  
Tremulant

Ped.: G. S.

Gt.: G-8-4. S-16-8-4.

Sw.: S-16-8-4.

Combons 8: GP-4. SP-4.  
Crescendos 2: Shutters. Register.  
Reversibles 1: G-P.  
Fixed Pistons 1: Synthetic "Oboe"  
on Swell.  
Percussion: Deagan.  
Blower: 3 h.p. Orgoblo.

**E. Power Biggs' Repertoire**

**C.B.S. Sunday Broadcasts**

• Repertoire of the 40 half-hour Sunday broadcasts from Sept. 20, 1942, to June 27, 1943, on the 3-25 Aeolian-Skinner in Harvard University's Germanic Museum (stoplist, photo, etc. in March 1938 T.A.O.) under the sponsorship of Mrs. Elizabeth Sprague Coolidge and C.B.S. is given herewith; Mr. Biggs' July programs will be found in the July issue, and the August in August.

Alain, Litanies  
Arne, Siciliana  
Arnell, Sonata 1. Son.2: Mvt. 1.  
Bach, 25 Choralpreludes  
6 Schuebler Chorales  
Sonatas 1, 2, 3; parts of 4, 6.  
7 Preludes & Fugues  
Toccata-Adagio-Fugue C  
Passacaglia  
Art of Fugue: 3 movements  
Concerto G  
18 Other pieces  
Bird's Sonata Gm  
Boulanger, Canon-Improvisation  
Brahms, Choralpreludes  
Bull, Variations on Chorale  
Buxtehude, Fugue C  
Prelude-Fugue-Chaconne  
Byrd, Pavane & Jig  
Chambonnieres, Pavane  
Clerambault, Prelude Dm  
Couperin, Chaconne; Little Cherubs;  
Little Windmills; Soeur Monique.  
Daquin, Cuckoo  
Noels: Flutes, Grand-Jeu, Suisse,  
With Variations.  
DuMaze, Grand-Jeu et Duo  
Dupre, Choralpreludes  
Cortege et Litanie  
Noel with Variations  
Prelude & Fugue Gm  
Edmundson, Prelude on Schumann Theme  
Elgar, Son.G: Mvt. 1  
Felton's Concerto 3  
Franck, Pastorale; Piece Heroique;  
Prelude Bm.  
Frescobaldi, Fugue Gm  
Froberger, Toccata Dm  
Gigout, Scherzo E  
Guilmant, Son.1: Mvt. 1  
Handel, Athalia Overture  
Bouree  
Concertos 1, 2, 10, 11, 13  
Gavotte-Minuet-Tamborin  
Water Music Suite  
Haydn, Air with Variations  
Hindemith's Sonatas 2, 3  
Honegger, Fugue Csm  
Jacobi, Prelude  
Liszt, Fantasias & Fugues: Ad Nos; Bach.  
Mackelberghe, Scherzo  
Mattheson, Aria Em  
Mendelssohn's Sonatas 1, 2, 4  
Milhaud, Pastorale  
Noble, Improvisation-Passacaglia  
Piston, Fugue on Bach  
Purcell, Bell Symphony  
Two Trumpet Tunes  
Trumpet Voluntary  
Raison, Vive le Roy  
Reger, Introduction & Passacaglia  
Reubke, Sonata excerpt  
Saint-Saens, Fantasia Ef  
Schubert, Litany  
Schumann, Canon Bm; Sketch Df;  
Fugue on Bach.  
Sowerby, Flute Fantasy; Passacaglia;  
"Sym." G: Mvt. 2.  
Stanley, Ayre Em  
Sweetinck, Variations My Young Life  
Thompson, Pastorale  
Van Noordt, Chorale With Interlude  
Vierne, Carillon; Lied; Finale 1.  
Vivaldi's Concertos Am, Dm  
Wagenaar, Eclogue



Walond, Introduction & Toccata  
Wesley, Air & Gavotte  
Widor, Allegretto 4; Toccata & Mvt. 1 5.  
Williams, Hyfrydol; Rhosymedre.

Fan-mail from these broadcasts have included a letter from Australia and one from an aircraft carrier in mid-Atlantic.

### He's In the Army Now

• "I am now the assistant to one of our regimental chaplains; we have a little field melodeon, not a Hammond, and it truly graces the choirloft—even though one assistant called it a 'swinette with bagpipe attached.' Occasionally several of us get together and play two or three of them at one service; it proves interesting as well as unusually pleasing in a 'celestial' type of effect."—PVT. MARVIN BLAKE, Camp Howze, Texas, formerly of the Organ Club, Los Angeles.

"I am back home again, having reached the ripe old age of 45; was 44 when inducted. Had a thrilling time during basic training (wow!) at Camp Robinson, Ark. Then after three months in Camp Roberts, Calif., was discharged. No Pullman or sleeper accommodations, so took a day-coach out of Los Angeles. Left on Monday, supposed to reach Memphis on Thursday but didn't arrive till Friday noon; sat up all that time in the day-coach.

"But it was the eating situation you'll be interested in. First day saw me in line for breakfast at 11:30 a.m., and still waiting at 11:30 p.m. for dinner. A day of that cured us; from then on we ate the box lunches brought into the train by vendors."—RAY HUSSELMAN, formerly of Youngstown, Ohio, and after his war interlude, again of the same. (Don't ever ask him to have a ham sandwich.)

"If a guy lives through it, the army is good for almost anybody, I think—and me, a pre-war pacifist, saying that! Work in the chapel goes on as usual; here's the Easter service:

Vierne, 1: Finale  
(Hymn, Invocation)  
Bach, In Death's Strong Grasp  
Allelujah, Boyce  
(Scripture, Prayer)  
v. Franck, Violin Sonata excerpt  
(Sermon, Hymn, Benediction)  
Dresden Amen  
Bach, Prelude & Fugue G

"I planned the whole service, all but the sermon, and tried for a consistent progression of moods. We began with a ripsnorting Easter exuberance in the prelude and first hymn. The invocation gave time for the rousing hymn to ripple out into a calm quietness for the somber Good Friday mood of Bach. Then the choir started in at that low level, with the 17th-century round, 'Allelujah,' and gradually built it up to the rafter-shaking level with which the service began. After the benediction we did the

Dresden, ppp-to-ffff whereupon I tore into the P. & F. without a hitch.

"Our soldiers are not just soldiers; they're boys who not so long ago were civilians, some of them knowing & enjoying the finer things of life. We have chapel-orientation lectures and community sings for each new training group and get them acquainted with the chapel under informal circumstances; the classicists and liturgists would be horrified at what we do in the sanctuary, but what's the point in having a sanctuary if nobody ever comes to it? Our popular-song community sings have doubled the Sunday attendance."—CPL. CHARLES W. MC-MANIS, Mus.Bac. and organbuilder, now of Carz Roberts, Calif.

### American Composers: August

• Limitations of space and metal for plates prevent the presentation of all the August composers in this issue; we list them:

Bruno Huhn, Aug. 1, London, Eng., now teaching in New York City.

Hope Leroy Baumgartner, Aug. 6, Rochester, Ind., Yale University music faculty.

Pietro Yon, Aug. 8, Settimo, Italy, organist St. Patrick's Cathedral, New York, now recovering from severe illness.

Ernest R. Kroeger, Aug. 10, 1862, St. Louis, died there April 7, 1934.

Clifford Demarest, Aug. 12, Tenafly, N.J., organist Community Church, New York City.

Carl F. Mueller, Aug. 12, Sheboygan, Wisc., organist Central Presbyterian, Montclair, N.J.

Edwin Grasse, Aug. 13, New York, blind concert organist and violinist, composing, teaching, and playing in New York City.

Harry Benjamin Jepson, Aug. 16, New Haven, Conn., recently retired as head of organ department, Yale University.

Dr. Charles S. Skilton, Aug. 16, 1868, Northampton, Mass., dean of fine-arts of University of Kansas, died March 12, 1941.

Philip G. Kreckel, Aug. 17, Rochester, N.Y., organist St. Boniface R.C., Rochester; plate in February 1943 issue.

John Hermann Loud, Aug. 26, Weymouth, Mass., organist Park Street Church, Boston.

Dr. Joseph W. Clokey, Aug. 28, New Albany, Ind., dean of Miami University college of fine arts, Oxford, Ohio.

### Dean Frank B. Jordan

• reports after his second year has gotten under way that "Drake is a splendid university, with seven colleges and a graduate school. In the College of Fine Arts," of which he is dean, "there are three schools—music, art, drama. I enjoy the work with these different groups very much. Since September I have been organist of the First Methodist; it has a fine 40-rank Austin, the congregations are excellent, and the choir is coming along fine in spite of war conditions."

### Alfred M. Greenfield

• has been appointed 1943-44 conductor of the Oratorio Society of New York, succeeding the late Albert Stoessel, with whom he was associated as assistant conductor; he is organist of the Fifth Scientist, New York, director of the N.Y.U. Glee Club, and chairman of the music department, University College, N.Y.U.

### American Conservatory

• had its 57th commencement June 15 in Chicago; M.Mus. degrees went to Marian Gates and Florence Claussen, Mus.Bac. to Florence Haglund and Ralph Waterman. Victor Mattfeld, Eigenschenk pupil, won the honor of playing Dubois' Fantasia Triomphale with orchestra; Kathlyn Tutules, Van Dusen pupil, won honorable mention.

### Dr. William T. Timmings

• has been appointed music director and choirmaster of Immanuel Lutheran, Philadelphia, where he installs one of his pupils as organist of the 2m Tellers-Kent, and directs three choirs. This makes five churches and one synagogue whose music Dr. Timmings directs.

### Claude L. Murphree

• on his April recital trip to Louisville, Ky., gave two addresses for Southern Baptist Theological Seminary—a brief survey of church music and the relation of minister to organist. May 5 Mr. Murphree presented E. Power Biggs in a recital in the University of Florida and issued invitations to men in the armed forces to attend as his guests—including men in the officer-candidate school and aviation cadets.

### Organists in Jail—

• and getting paid for it. Four of them. Anyway Gov. Edison of N.J. claims that "four organists are on the payroll of the jail and penitentiary; the jail is equipped with an organ used for religious services and for holiday music." Mr. Edison says Mayor Hague of Jersey City installed the jail organists. At last, if that be true, the organ world has found some use for a politician.

### The Organ Club

• founded in London, England, in 1926, reports continued visits to famous organs (evidently the chief purpose of its founding) during wartime. In 1940 the members visited 13 organs, in 1941 12, and in 1942 13. Twenty-nine members are now in the armed forces.

### Hugh Giles

• presented three unusual concerts in Central Presbyterian, New York, during March, with the Britt String Ensemble and American Society of Ancient Instruments assisting. We regret the extreme space-limitations of wartime which prevent inclusion of the complete programs here.

## World's Largest Organ

Convention Hall, Atlantic City

in two back issues of *The American Organist*

May 1929: Contains complete specifications as proposed and revised (both indicated) with six prices actually bid, 7 plates. \$1.00 postpaid . . . .

August 1932: Contains full description of console as built, 12 full-page plates; tells everything an organist needs to know about that console in order to play it easily. \$1.00 postpaid . . . . .

Or Both Issues \$1.75 postpaid.

*The American Organist*, Richmond Staten Island, New York

## The Organ

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Published in London by Musical Opinion.

By exchange arrangements remittances may be sent to Organ Interests Inc., Richmond Staten Island, New York.



**AN AUGUST COMPOSER: No. 1**  
Dr. Joseph W. Clokey, Miami University dean of fine arts; born Aug. 28, New Albany, Ind.



## Past RECITALS

Confined to programs of special character or given by those who have made their names nationally important. This column closes on the first day of each month

- **ELEANOR JANE BECKER**  
Oberlin Conservatory  
*Mus. Bac. Degree Recital*  
Bach, Toccata Dm  
Walk to Jerusalem  
Buxtehude, Fugue C  
Franck, Fantaisie A  
Widor, 5: Toccata  
Dupre, In Dulci Jubilo  
Toccata Ave Maris Stella
- **DR. ROBERT LEECH BEDELL**  
Holy Trinity, Brooklyn  
*Two of Five June Recitals*  
\*Handel, Con.Gm: Allegro  
Mulet, Meditation Religieuse  
Mozart, Introduction & Fugue Dm  
Dickinson, Reverie  
Bedell, Gavotte Moderne  
Provost, Intermezzo  
Tchaikowsky, Marche Slav  
\*Hesse, Fantasia Cm  
Bach, Blessed Jesu  
Bedell, Grand Chorus in March Form  
Widor, Serenade  
Daquin, Le Coucou  
Faulkes, Berceuse  
West, Festal Song D
- **DR. MARSHALL BIDWELL**  
Carnegie Music Hall, Pittsburgh  
*American Composers*  
Rogers, Concert Overture Bm  
Noble, Watchman Prelude  
Verrees, Intermezzo  
Kramer, Concert Piece Dm  
Bingham, Twilight at Fiesole  
Borowski, Son.1: Finale  
Gaul, Yasnaya Polyana  
Edmundson, Bells Through Trees  
Danse Gracieuse  
Norden, Song of Night  
Herbert, Medley of Favorites  
*Living Pittsburgh Composers*  
Oetting, Prelude & Fugue  
Fillion, Introspection  
Gaul, Ave Maris Stella  
Floyd, Litany Antiphon  
Steiner, Scherzo Gm

Lewando, Lament  
Wickline, In Memoriam  
Johnson, Three Short Pastels  
Wentzell, Somebody's Knocking  
Yost, Evening  
Whitmer, Toccata The King  
*Program for Young People*  
Chopin, Prelude Cm  
Mozart, Sym.Ef: Minuet  
Haydn, Sym.G: Andante  
Bach, Jesu Joy of Man's Desiring  
Fugue Gm  
Saint-Saens, Omphale's Spinning Wheel  
Tchaikowsky, Andante Cantabile, Op.11  
Cui, Orientale  
Elmore, Donkey Dance  
Rossini, Tell Overture  
• **MARIEN DIETEMAN**  
Lake Erie College  
*Mus. Bac. Degree Recital*  
Bach, Prelude & Fugue Am  
O Sacred Head  
Franck, Chorale 3; Cantabile.  
Boellmann's Suite Gothique

Dubois, Benediction Nuptiale  
DeLamarter, Carillon  
Dallier, Electra ut Sol  
• **DR. C. HAROLD EINECKE**  
First Church, Springfield  
Ferrari, Rigaudon  
Bach, Two Choralpreludes  
Prelude & Fugue Em  
Doty, Mist  
Shostakovich, Fantasy  
Coke-Jephcott, Miniature Trilogy  
Jacob, Vendanges  
Edmundson, Son.2: Passacaglia  
Jongen, Chant of May  
Martin, Toccata Sleepers Wake  
• **CHARLES H. FINNEY**  
KFH 15-Minute Broadcasts  
\*Brahms, Five Choralpreludes  
\*Faulkes, Ein Feste Burg  
Kinder, Duke Street Fantasy  
\*Bach, O Sacred Head  
Miller, I Need Thee Every Hour  
Noble, Rockingham Prelude  
\*Sowerby, Rejoice ye Pure in Heart  
Programs given for the Wichita Council of Churches. An organ was not available in the studio so an electrotone was used instead.

## C. Harold Einecke

Mus.D., Mus.B., F.W.C.C.

First (Park) Congregational Church  
Grand Rapids, Michigan

## Robert Elmore

Concert Organist

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## Charles W. Forlines

Organist and Choirmaster

Holy Cross Episcopal Church  
Brooklyn, N. Y.

## Horace M. Hollister

M.S.M.

Associate Organist

Director of Music for Young People  
Madison Avenue Presbyterian Church  
New York City

## Harry H. Huber

M. Mus.

Organist and Choirmaster

Broadway Methodist Church  
Camden, N. J.

## Melville Smith

Director, Longy School of Music

Cambridge, Mass.

Organist and Choirmaster

Mt. Vernon Church  
Boston, Mass.

## Lauren B. Sykes

A. A. G. O.

Director of Music

First Methodist Church  
Conductor, Multnomah A-Cappella Choir  
Portland, Oregon

## G. Russell Wing

M. S. M.

Organist and Director

First Congregational Church  
Long Beach, California

## • AUGUST MAEKELBERGHE

Church of Messiah, Detroit

Bach, Toccata & Fugue Dm  
Massenet, Thais Meditation  
Edmundson, Pandean  
Van Durme, Fantaisie de Concert  
Wesley, Prelude; Air; Gavotte.\*  
Jongen, Chant de Mai  
Franck, Chorale Am

## • ISA McILWRAITH

Ochs Temple, Chattanooga

Bach-Buxtehude-Handel Program  
Bach, Prelude & Fugue Em  
Two Choralpreludes

Largo e Dolce

Buxtehude, Prelude & Fugue Gm  
Handel, Water Music Air  
Bach, Whither Shall I Flee  
Be Thou But Near  
Fantasia G

## • MAX MIRANDA

First Methodist, Lincoln

For Rotary International

Bonnet, Concert Variations  
Stewart, Enchanted Isle  
Stoughton, Garden of Iram  
Saint-Saens, Nightingale & Rose  
McAmis, Dreams  
Strickland, Moroccan Flute  
Kinder, Springtime Sketch  
Wagner, Evening Star  
Yon, La Concertina  
Goossens, Old Music-Box  
Fletcher, Fountain Revery; Toccata.

## • DR. GORDON BALCH NEVIN

Westminster College

American Program

Bartlett, Meditation Serieuse  
Seder, Chapel of San Miguel  
Schminke, Marche Russe  
Clokey, Jagged Peaks in Starlight  
Verrees, St. Anne Improvisation  
Nevin, l'Arlequin  
Gaul, Lady of Lourdes  
Vesper Processional

Becker, Son.Gm: Toccata

Taylor, Looking-Glass: Dedication

## • ALFRED W. G. PETERSON

Worcester Municipal Auditorium

Popular Program

Handel, Con. Bf: Tempo Ordinario; Allegro.

Bach, Aria D

d'Andrieu, Fifers

Bach-Gounod, Ave Maria

Bach, Prelude & Fugue D

Brahms, Cradle Song

Tchaikowsky, Sym.5: Andante Cantabile

Marche Slav

Bonnet, Romance sans Paroles

Demarest, Rustic Dance

Peterson, Minuet

Johnston, Evenson  
Coke-Jephcott, America Variations

- **PATRICIA POLING**  
University of Redlands  
*Senior Recital*

Bach, Con.2: Allegro; Two Choralpreludes.  
Mendelssohn's Sonata 6

Karg-Elert, Harmonies du Soir  
Leach, Two Casual Brevities  
Bonnet, Berceuse; Rhapsodie Catalane.

- **LESLIE P. SPELMAN**  
University of Redlands  
*Request Program*

Bach, Jesu Joy of Man's Desiring  
Prelude & Fugue D

Handel, Con.10: Aria  
Clerambault, Duo; Basse de Trompette.  
Handel, Largo

Clokey, Jagged Peaks in Moonlight  
Canyon Walls

DeLamarter, Fountain  
Mulet, Thou Art the Rock

Mulet stood first in requests, DeLamarter second.

- **HELEN V. WOORE**  
Oberlin Conservatory  
*Mus. Bac. Degree Recital*

Handel, Occasional Oratorio: Overture  
Bach, I Call to Thee

Prelude & Fugue D

Franck, Chorale Am  
Karg-Elert, Bourree et Musette  
Honegger, Fugue

Weitz, Ave Maris Stella

- **M. SEARLE WRIGHT**  
First Presbyterian, Brooklyn

Cabezon, Diferencias

Bach, Three Choralpreludes

Jongen, Chant de Mai\*

Bingham, Primavera

Karg-Elert, Legend

Sowerby, Fantasy for Flutes\*

Arioso

Bennett, Rondo G

#### Tournemire Works Wanted

- Josef Schnelker, 14,821 Clifton Bvd., Lakewood, Ohio, wants to buy some of the Tournemire organ pieces.

#### Wanted

- The Peters edition of Alte Meister des Orgelspiels, edited by Karl Straube, is wanted by Homer Emerson Williams, 15 Locust Lane, Rye, N.Y.

#### Books Wanted

- Audsley's Organ of the 20th Century and Whitworth's Cinema and Theater Organ are wanted by C. A. van Buskirk, 211 N. Hale St., Wheaton, Ill.

#### Know "The Silver Tongue"?

- A reader wants to know the probable age and manufacturer of a little harmonium or melodeon called The Silver Tongue. He found a sample in the Presbyterian Church, Raleigh, N.C., and wants to know its history.

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New York, N.Y.

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#### Books Wanted

- Roland Pomerat, 40 High St., Springfield, Mass., wants copies of The Organ for 1940, and a copy of M. Roberts' The Organ in Liverpool Cathedral.

#### Using the Hymns

- "As far as I know, my pastor is the only one in our city who allows the organ or choir to set the mood in the pre-sermon hymn which, according to him, is a valuable addition to our services. I make special choral arrangements of hymns, used as a meditation just before the sermon, alternating between a choir version one Sunday and an organ version the next. I have charge of quality control for a local defense plant, so my time is limited and my church-music preparation can take only a few hours each week. I have a mixed choir of 40 voices with a fine section of men's voices in spite of the draft," writes Paul Baltzer, Calvary Baptist, Providence, R.I.

#### May Penalize the Public

- According to an April ruling of judge A. F. St. Sure of San Francisco, labor unions may penalize the public by doing work the way it will take the longest. He cited the supreme court's failure on Petrilloism as his excuse. The San Francisco case was based on unionism's refusal to paint with a modern spray-gun instead of the infinitely slower paint-brush.

#### Charles W. Forlines

- of Court Street Methodist, Rockford, Ill., has been appointed to Holy Cross Episcopal, Brooklyn, N.Y., the move being made to enable him to do further work with Dr. Clarence Dickinson in the School of Sacred Music, New York.

#### Florida Wants Money

- If you receive money for performance rights of music in Florida you must pay the politicians there 3% of your fees. New tax was imposed April 21.



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**E. Power Biggs' July Broadcasts**

• Under the sponsorship of Mrs. Elizabeth Sprague Coolidge and C.B.S. Mr. Biggs plans the following July broadcasts on Sundays at 9:15 a.m., e.w.t., over Columbia's nationwide network, with the Stradivarius Quartet, the Fiedler Sinfonietta (Boston Symphony members), etc. Programs as given here are tentative and subject to change, for obvious reasons.

July 4, *Stradivarius Quartet*  
Vivaldi's Concerto Dm  
Mozart's Sonatas

Handel's Concerto 11, Gm  
July 11, *Organ-Oboe-Violin*  
Handel's Sonata Bf  
Bach, Cantata movements  
Stolzel's Trio Sonata

July 18, *Organ and Two Violins*  
Purcell's Golden Sonata  
Bach's Sonata for Two Violins  
Mozart's Sonatas

July 25, *Fiedler Sinfonietta*  
Handel's Concerto 11  
Piston, Introduction & Allegro

Aug. 1, *Stradivarius Quartet*  
Vivaldi's Concerto Am  
Mozart's Sonatas

July 10, at 8:15 p.m., Mr. Biggs is soloist with the Boston Pops Orchestra, Fiedler conducting, in Handel's Concerto 13, from Symphony Hall, Boston, over the Blue Network.

**July Recitals****• GEORGE W.M. VOLKEL**

Chautauqua Institute, Chautauqua, N.Y.  
July 3, 8:30; 9, 4:30; 21, 4:30

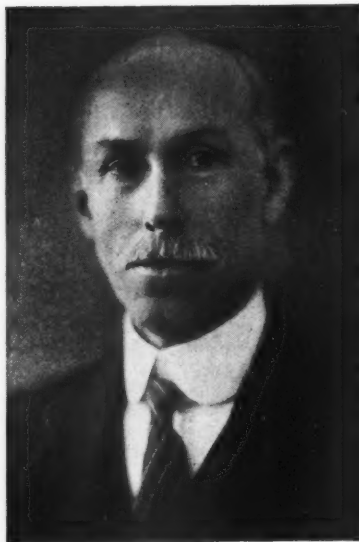
\*Couperin, Offertoire Grands Jeux  
Le Begue, Les Cloches  
Handel, Largo; Alcina Gavotte.

Scarlatti, Pastorale Cm  
Bach, Rejoice Beloved Christians  
My Heart is Fixed

Prelude & Fugue G  
Karg-Elert, Legend of Mountain  
Schumann, Sketches Df, Fm, C

Sowerby, Carillon  
Dethier, Prelude Em

\*Sowerby, Comes Autumn Time  
Deliuss, First Cuckoo in Spring



**AN AUGUST COMPOSER: No. 2**  
*Clifford Demarest, Community Church, New York;*  
*born on an Aug. 12, Tenafly, N. J.*

Bingham, Roulade  
Simonds, Iam Sol Recedit  
Dupre, Prelude & Fugue Gm  
Strawinsky, Ronde des Princesses  
Berceuse et Finale

\*Boellmann's Suite Gothique  
Widor, 2: Preamble; Pastorale; Andante.  
Stoessel, La Media Noche  
d'Antalfy, Drifting Clouds  
Dethier, Prelude Em

Mr. Volkel also gives recitals July 4, 7, 11, and 14, at 4:00 and 4:30; this is his twelfth year as Chautauqua organist.

**School of Sacred Music**

• Following are the graduates who received their M.S.M. degrees May 17 in New York, and the anthems composed as one of the requirements:

Miriam Bellville, Hear Thou our prayer  
Janice F. Byers, Jubilate Deo  
Lois Jean Floyd, Mag. & Nunc Dimittis  
Robert Griswold, Credo  
Elizabeth Hartman, Psalm 150  
Wilbur Hollman, Alleluia Christ is born  
Kathleen Norris, Psalm 11  
Lee Olson, Psalm 47  
Robert M. Stofer, Psalm 103  
Eunice Torgerson, Magnificat  
George Vause, organ, Passacaglia  
Josephine Wetteland, Familist Hymn

The following received the Certificates in Sacred Music:

Jeanette H. Hollman, Sacrament  
Leonard Matthews, Magnificat  
Florence Werner, Wake the welcome day

The School, under the direction of Dr. Clarence Dickinson, does not require a recital but does require a composition and also a thesis, both for the M.S.M. degree and the Certificate.

**Theodore Beach**

• has been appointed to St. Stephen's Methodist, New York City.

**\$100. for Secular Song**

• Chicago Singing Teachers Guild, 3225 Foster Ave., Chicago, Ill., announces its seventh annual Kimball prize of \$100. for a secular song with piano accompaniment, text selected by composer free of copyright restrictions; closing date Oct. 15.

**Pulitzer Prize**

• \$500. is to be awarded a work in larger form for orchestra or chorus "first performed or published by a composer residing regularly" in America. Pulitzer prizes are regularly awarded in other fields; music will be included among the awards this year.

**Emerson Meyers**

• won the \$300. prize of N.F.M.C. for his Suite for Strings and Clarinet; it had a broadcast over blue network during music-week.

**John H. B. Conger**

• died May 17 at his home in East Orange, N.J., aged 72. He is survived by three sons and was organist in various Newark and East Orange churches.

**Alfred T. Mason**

• died June 5 in the hospital in Pittsfield, Mass., aged 83. He was born in Coventry, England, graduated from Trinity College of Music, London, came to America in 1890; for four years he was organist of South Congregational, Springfield, Mass., followed by First Congregational, Pittsfield, from which he retired in 1939 as organist emeritus. He is survived by a son and daughter. Mr. Mason should be somewhat better known as the composer of a few delightfully wholesome and unpretentious organ pieces; four are on record, all by Ditson:

Cathedral Shadows

Cloister Scene

Dawn

Ode to the Mountains

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## SERVICE PROGRAMS

Column closes the first day of each month. The aim is to show services by organists of nationwide fame and services giving unusual materials.

### • DR. GEORGE HENRY DAY

Trinity Church, Geneva  
*April & May Choral Music*  
 Bach, Jesu joy of man's desiring  
 Clark, Benedicite Omnia Opera Ef  
 Day, Benedictus es Domine  
 Communion Service IV  
 Risen Christ  
 Cantata: Dies Irae

Faure, Palms  
 Franck, Panis Angelicus; Psalm 130.  
 Gounod, Praise ye the Father  
 Goss, O Savior of the world  
 Hall, Te Deum Bf  
 Handel, Hallelujah Chorus  
 Trust in the Lord

Johnston, Hymn for Mother's Day  
 Marbeck, Communion Service  
 Roberts, Peace I leave with you  
 Stanford, Magnificat Bf  
 White, Benedictus es Domine  
 Says Dr. Day: "Trinity Church is a beautiful Gothic structure overlooking Seneca Lake. I have a very fine 3m Wicks, choir of 22 boys & 12 men, and auxiliary choir of 26 girls. We do some surprisingly good work; both choirs sing with refreshingly good tone and the spirit is excellent." Dr. Day also directs the music of Church of the Ascension, Rochester, with Mrs. Margaret Culp Morrow as organist.

### • DR. CLARENCE DICKINSON

Brick Presbyterian, New York  
*May Services*

\*Sibelius, Song of Spring  
 All creatures of our God, Robson  
 God my Shepherd, Bach  
 Marcello, Heavens Declare the Glory  
 \*Jongen, Prayer  
 So here hath been dawning, English  
 In faith I calmly rest, Bach  
 Jongen, Chorale  
 \*Whitlock, Pastorale  
 Sky so bright, Nagler  
 Roads, Dickinson  
 Harwood, O Be Joyful in God  
 \*Edmundson, Fairest Lord Jesus  
 j. For swelling buds, Thiman  
 Be ye all of one mind, Godfrey  
 Kittel, Jesus My Joy  
 \*Held, Prayer for Peace  
 Remember this, Bridge  
 Sorrow of death, Mendelssohn  
 Webbe, Heroic Melody  
 The English, Nagler, and Bridge anthems were sung by the youth choirs and a quartet.

### • GEORGE W. KEMMER

St. George's Church, New York  
*Annual Negro-Spirituals Service*

Bach, Allegro  
 Chopin, Etude Af  
 Debussy, Clair de Lune  
 Zabel, Fountain  
 Dvorak, New World Largo  
 Let us cheer the weary, Kemmer  
 Come ye and let us walk, Kemmer  
 Ev'ry time I feel de Spirit, Burleigh  
 By an' by, Burleigh  
 Father Abraham, Burleigh  
 Swing low sweet chariot, Burleigh  
 solo: I'm gonna tell God, Burleigh  
 Lord I wan' to be mor lovin', Kemmer  
 City called Heaven, Kemmer  
 Lit'le David play on you' harp, Kemmer  
 I want Jesus to walk with me, Kemmer  
 solo: Ride on King Jesus, Burleigh  
 Were you there, Burleigh  
 Honor Honor, Johnson

solo: Hold On, Johnson  
 Cert'n'y Lord, Kemmer  
 solo: I don't feel no-ways tired, Burleigh  
 Deep river, Burleigh  
 Roll Jordan roll, Trad.  
 Great day, Burleigh  
 We are climbin' Jacob's ladder, Trad.  
 Bach, In Thee is Joy

This was Mr. Kemmer's 20th annual spirituals service; first four preludial numbers were for harp alone; during the offering the congregation sang "What a friend we have in Jesus," from text printed on the calendar—and you never heard such hearty congregational singing, Mr. Kemmer contributing to it by allowing his congregation perfect comfort in a very leisurely tempo.

### • CHARLES ALLEN REBSTOCK

\*Church of Covenant, Cleveland  
*February to May Choral Selections*

Schubert, Psalm 23  
 Sullivan, Savior Thy children keep  
 Spicker, Fear not O Israel  
 Bach, O Savior sweet  
 Stainer, God so loved the world  
 Bach, Come unto Me  
 Moore, God so loved the world  
 Dubois, Adoramus Te

Mackinnon, Sheep and Lambs  
 Yon, Paschal Joy  
 Bairstow, Promise which was made  
 Wood, Sanctuary of my soul  
 Franck, O Lord most holy  
 Stebbins, O Master let me walk  
*Complete Morning Service*  
 Chimes.

### Fletcher, Reverie

Cloister Prayer, Choral Amen, Processional Hymn, Call to Worship, Prayer, Assurance of Pardon, Lord's Prayer, Responsive Reading, Gloria Patri.

Send out Thy Spirit, Schuetky  
 Scripture, Prayer, Choral Response, Offering.

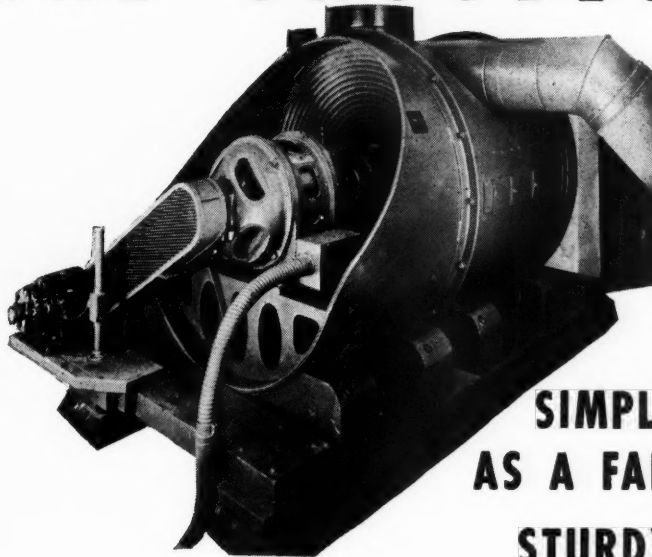
### Hark my soul, Shelley

Doxology, Prayer, Choral Amen, Hymn, Supplication, Sermon, Prayer, Choral Amen, Benediction, Dresden Amen, Recessional, Cloister Prayer, Choral Amen.  
 Matthews, Paean  
 Chimes.

### G. Wallace Woodworth

• has been appointed to teach organ, choral conducting etc. in the Norfolk Music School, replacing Luther M. Noss who is now in the army.

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**Leslie P. Spelman's Repertoire***University of Redlands, 1940-1942*

• Following is a summary of the compositions played by Mr. Spelman from Oct. 22, 1940, to May 2, 1942, on the 4-63 Casavant installed in Memorial Chapel in 1927.

Andriessen, Sonata da Chiesa  
Intermezzi  
Bach, Come Sweet Death;  
Fantasia & Fugue Gm; Passacaglia;  
Prelude & Fugue Em; Toccata F;  
Five Choralpreludes.  
Balbastre, Joseph Est Bien Marie  
Barnes, Gregorian Toccata  
Biggs, Carillon  
Bingham, Twilight at Fiesole  
Brahms, Choralpreludes 1, 2, 5, 10, 11  
Byrd, Pavane  
Bonnet, Berceuse; Intermezzo; Rhapsodie  
Catalane; Romance Sans Paroles  
Bonset, Prelude Festivo; Romance; Toccata.  
Clerambault, Duo  
Corelli, Suite F  
DeLamarter, Fountain  
Diggle, Vesper Prayer; Mission Festival.

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**AN AUGUST COMPOSER: No. 3**

Harry B. Jepson, Yale University faculty, retired;  
born on an Aug. 16, New Haven, Conn.

Douglas, Legende  
Dupre, Cortege et Litanie  
Franck, Chorale E  
Grande Piece Symphonique  
Frescobaldi, Canzona Quatri Toni  
Toccata l'Elevazione  
Gillette, Three Spirituals  
Jepson, Pantomime  
Karg-Elert, Sanctus (violin & org.)  
Vom Himmel Hoch (voices, vio., org.)  
Waters of Babylon  
Keller, Fulfillment  
Leach, Four Casual Brevities  
Mader, Four Versets  
Mulet, Three Byzantine Sketches  
Mozart, Sonatas for Organ & Strings:  
Nos. 4, 5, 12  
Miller, O Zion; Suite Amerindian;  
Thakay-Yama; Were You There.  
Marcello, Psalm 19  
Meyer, Passacaglia  
Pachelbel, Toccata  
Pisk, O God and Lord  
Purcell, Trumpet Tune & Air  
Roget, Cortege Funebre  
Reger, Melodia; Prelude F.  
Rameau, Prelude; Musette; Air Majestieux.  
Rogers, Son. Em: Allegro Con Brio  
Roques, Four French Noels  
Simonds, Iam Sol Recedit  
Sibelius, Finlandia  
Sowerby, Rejoice Ye Pure in Heart  
Sweelinck, Fantasia Echo Style  
Tallis, Funeral March  
Vierne, Carillon  
Wesley, Gavotte

The organ work of Mr. Spelman and Redlands University was reported fully in March 1941 T.A.O. Additional facts supplied by Mr. Spelman:

The foregoing repertoire includes only the music he himself played; recitals were given by four of his advanced students and by three guest recitalists. Claire Coci was guest organist last season, Carl Weinrich will play this year. More organists are studying with Mr. Spelman this year than last, eight hold

positions in and near Redlands. Audiences ranged from 150 to 400. A program of tower-chimes preludes each recital, and Mr. Spelman plays a hymn after each program.

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• An organist doesn't hear what he's playing; he hears what he thinks he's playing.—  
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A.B., MUS.M., F.A.G.O.

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AN AUGUST COMPOSER: No. 4  
Pietro A. Yon, St. Patrick's Cathedral, New York;  
born on an Aug. 8, Settimo, Italy.

**MUSICALES**

Church and Concert Compositions

- ARTHUR LESLIE JACOBS  
First Congregational, Los Angeles  
Fifth Annual Modern-Music Festival  
\*Cantata of Peace, Milhaud  
Lord's Prayer, Lockwood  
v-p. Hindemith, Sonata, 11-4  
wind quintet. Toccata & Adagio, Dahl  
p. Bach, Sonata  
p. Achron, Concerto Op. 74 (sonata)  
Rise up my love, Willan  
Shepherds had an angel, Besly  
orch. Stravinsky, Dumbarton Oaks  
\*Freedom's Land, Harris  
cello-violin. Borisoff, Suite Burlesque  
v-p. Achron, Improvisation; Dance.  
p. Chavez, Four Preludes  
p. Villa-Lobos, Bachianas Brasileiras  
Dona Nobis Pacem, R.V. Williams
- HERBERT STAVELY SAMMOND  
Academy of Music, Brooklyn  
Morning Choral Spring Concert  
Lully, ar. Taylor, Lonely Wood  
Palestrina, ar. Bement, Benedictus  
Scarlatti, ar. Sammond, My heart  
Dunn, Sing O sing  
Fletcher, Valleys of Dream\*  
Branscombe, Wind from the Sea  
Tchaikowsky, Light of Dawning  
ar. Stebbins, Why  
ar. Brockway, Nightingale  
Frog went a-courting  
ar. Taylor, My Johnny was a shoemaker  
ar. Davis, Cobbler's Jig  
Mendelssohn, ar. Silver, The Bees\*  
Elgar, Weary wind of the west  
Brahms, ar. Shelley, The Gypsies  
The Morning Choral numbers 68 women's  
voices and is now in its 24th season.  
Bartow, Fla.
- First Methodist March 21 dedicated its  
3m organ, the gift of Mr. & Mrs. E. J. Kulas, Mrs. Bonita Crowe, playing the program. The organ is an Aeolian, with Harp, Chimes, and Echo, built for Edward Bok residence in Mountain Lake, Fla., which Mr. & Mrs. Kulas purchased two years ago.

**Pietro Yon**

• continues to make a good recovery from his disastrous illness of April 9. He is spending the summer with friends in City Island and has already made great progress in the recovery of his faculties, being able to walk again though not yet able to talk. Edward Rivetti, chancel organist of the Cathedral, is substituting for Mr. Yon in playing the gallery organ and directing the gallery choir of men.

**Seattle, Wash.**

• Seattle Pacific College on May 23 dedicated its 14-voice organ, unified to 51 stops, gift of Wesley & Blodwyn Crawford, in recital by Walter A. Eichinger.

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**T.A.O. SPECIFICATIONS**

- V—VOICE: An entity of tone under one control, one or more ranks of pipes.
- R—RANK: A set of pipes.
- S—STOP: Console mechanism controlling Voices, Borrowas, extensions, etc.
- B—BORROW: A second use of any rank of pipes (Percussion excluded).
- P—PIPES: Percussion not included.
- DIVISIONS
- |                 |                   |
|-----------------|-------------------|
| A—Accompaniment | h—harmonic        |
| R—Pombarde      | hc—high C*        |
| C—Choir         | l—languid         |
| D—Antiphonal    | m—metal           |
| E—Echo          | m—mouth-width     |
| F—Fanfare       | mc—middle C*      |
| G—Great         | o—open            |
| H—Harmonic      | pf—prepared for   |
| I—Celestial     | r—repeat stroke   |
| L—Solo          | rs—two rank, etc. |
| N—String        | s—scale           |
| O—Orchestral    | s—sharp           |
| P—Pedal         | s—spotted metal   |
| R—Gregorian     | s—stopped         |
| S—Swell         | sb—stopped bass   |
| T—Trombone      | ss—single stroke  |
| U—Rueckpositiv  | t—tapered to      |
| V—Positiv       | t—tin             |
| Y—Sanctuary     | t—triple          |
- VARIOUS
- |                  |                   |
|------------------|-------------------|
| h—bars           | u—cut-up          |
| b—bearded        | uc—upper C*       |
| b—brass          | unx—unexpressive  |
| bc—bottom C*     | w—wind-pressure   |
| c—copper         | w—wood            |
| c—cylinders      | wm—wood & met.    |
| cc—cres. chamber | z—zinc            |
| d—double         | *—wind pressure   |
| f—flat           | "—diam. of pipe   |
| fr—free reed     | *—pitch of lowest |
| h—halving on     | pipe in the rank  |

SCALES, ETC.

4.12x5.14—Size of wood pipe in 16th-inch fractions, thus 4 12/16 x 5 14/16, or 4 3/4 x 5 7/8.

14"—Diameter of cylindrical pipe.

41—Scale number.

42b—Based on No. 42 scale.

46-42—46-scale at mouth, 42 at top.

2/3t—Tapered to make top diameter 2/3rd that of the mouth diameter.

2/8m—Mouth-width covers 2/8th of circumference of pipe.

1/4u—Mouth cut-up is 1/4th.

17h—Scaled to halve on the 17th note.

Dynamics indicated from ppp to fff.

Order in which details are listed: Dynamic strength, wind-pressure, scale, details, number of pipes.

\*b, t, m, u, h refer to any specified notes in the bottom, tenor, middle, upper, and high octaves of the keyboard; top c\* is still above the high octave but need not be considered here; each octave begins on C and ends on B.

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- 1st of month, main articles, photos, reviews, past-program columns.
- 10th, all news-announcements.
- 15th, advance programs and events forecast.
- 18th, dead-line, last advertising.
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